THE REMICK COLLECTION of POPULAR SONGS WITH UKULÉLE ACCOMPANIMENT

No 2

ARRANGED BY
ZARH MYRON BICKFORD

PRICE 50 CENTS NET

DETROIT JEROME H. REMICK & CO. NEW YORK

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The Remick Collection

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POPULAR SONGS

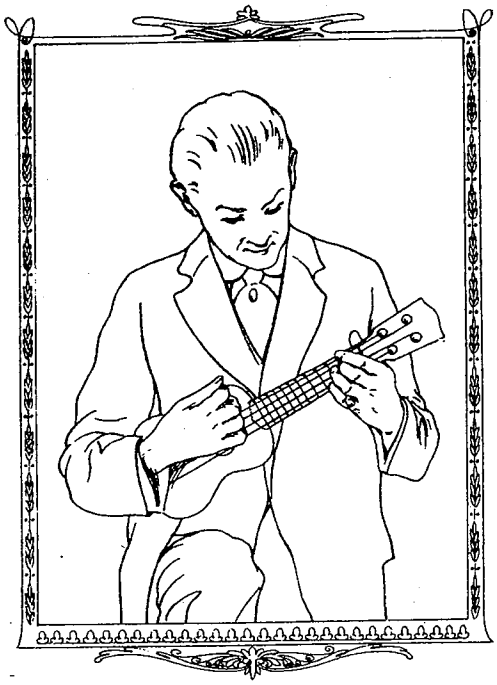
with

UKULELE

ACCOMPANIMENT

With Directions for Playing

No. 2



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The above Songs are published separately with piano accompaniment, and may also be had for Band and Orchestra

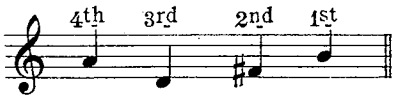
Directions for Playing the Ukulele

By Zarh Myron Bickford

TUNING THE UKULELE

(Pronounced oo - koo - lay - lay)

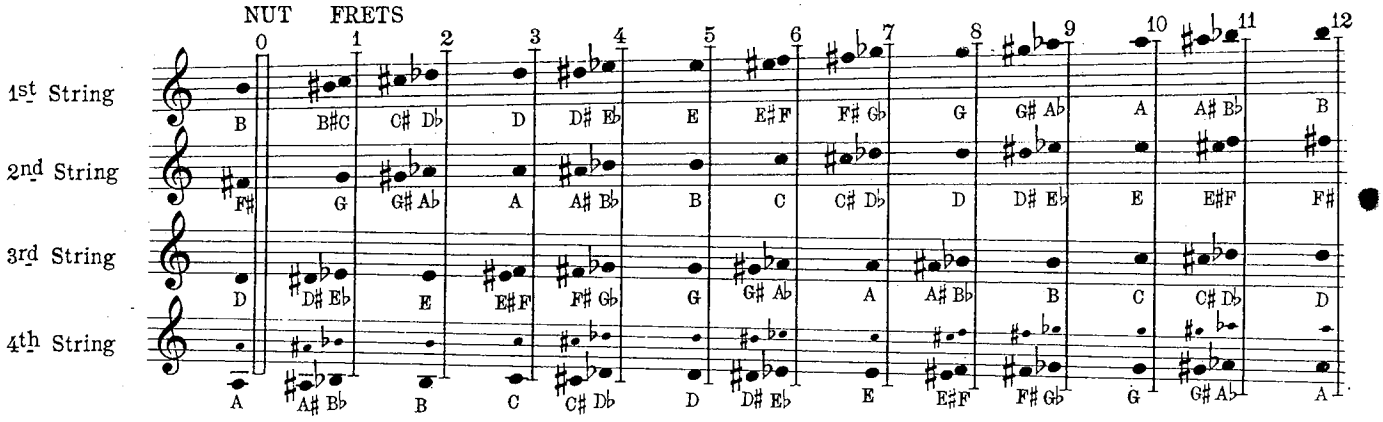
The strings, from the first to the fourth (right to left), are named B, F sharp, D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D tuning," and is advised in preference to the other tuning, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.



To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

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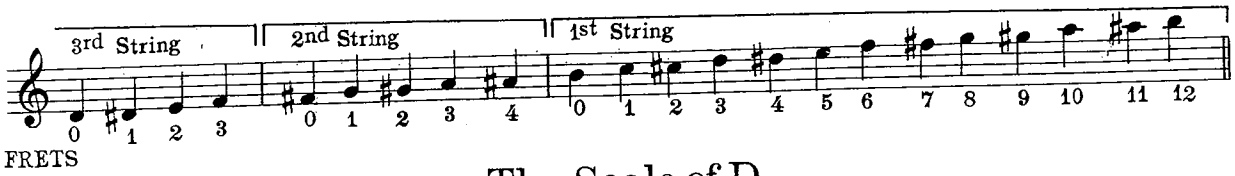
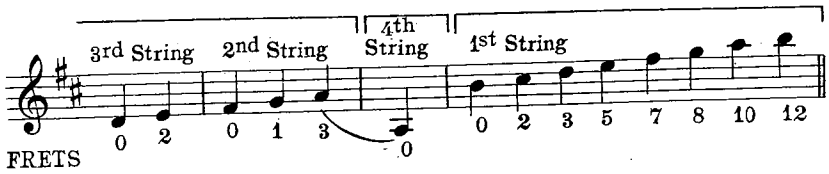
The Chromatic Scale



The Scale of D



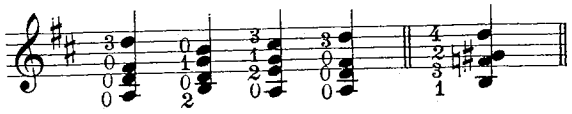
The chromatic scale progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

FINGERING

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural) and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning)

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



THE STROKES

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

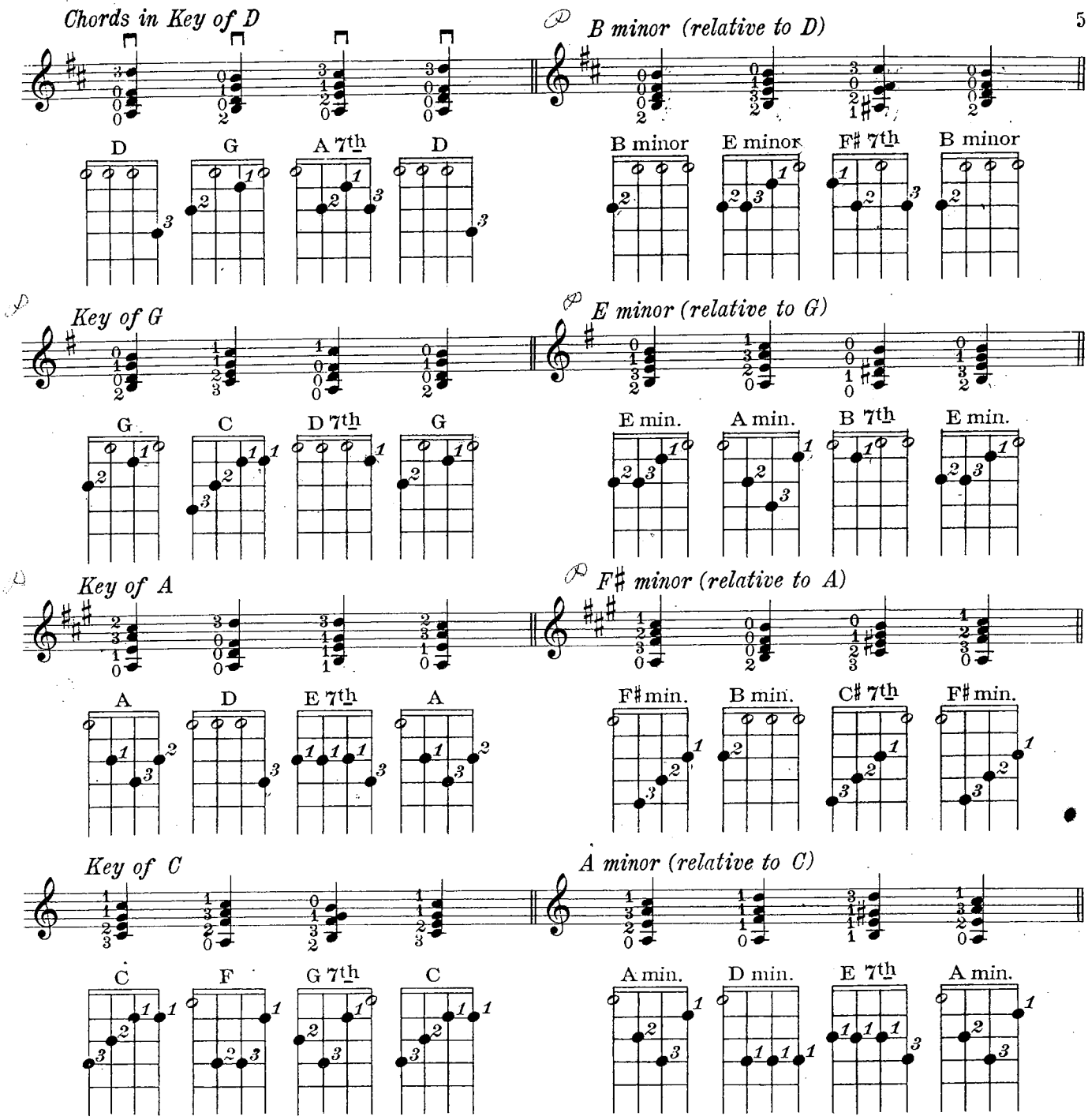
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by ∧. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign ⦚. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.



Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

It is believed that sufficient examples have been given to show the method of finding the chords, and in the case of those which have not been illustrated by the diagrams, it is only necessary to look for the highest note on the first string, the next on the second string, the third note from the top on the third string and the lowest note on the fourth string.

The compiler makes no pretentions as to a complete method of instruction, since this would be outside the scope of the work. The matter introduced is merely what it is necessary to know in order to be able to play the various accompaniments. It is suggested that the best and only correct way to play this, or any other instrument, is by note, and that the diagrams be referred to only as a last resort in locating the various notes and chords. The names of the strings and the actual location of the notes made on each string should be memorized and the chords always read by note, rather than by name or diagram.

ALONG THE WAY TO WAIKIKI

SONG

Lyric by
GUS KAHN

Music by
RICHARD A. WHITING

VOICE
VIOLIN
or MAND.

UKULELE

Moderato

f

Vamp

mp

Far a-way Far a-way Where the balm-y breez-es
If you go Then I know You will learn to love it

p

blow _____ Where they sway While they play U - ku - le - les sweet and
too _____ Eyes a - glow Voic - es low Sing-ing love songs just for

low _____ Where my heart is I am go - ing And I wish you were go - ing
you _____ If the world looks blue and drear-y And you long for a place worth

poco rit.

too If you stray Down that way I'll be there to wel-come you _____
while Let me know Let me show You that sun - ny sun-kiss'd isle _____

poco rit.

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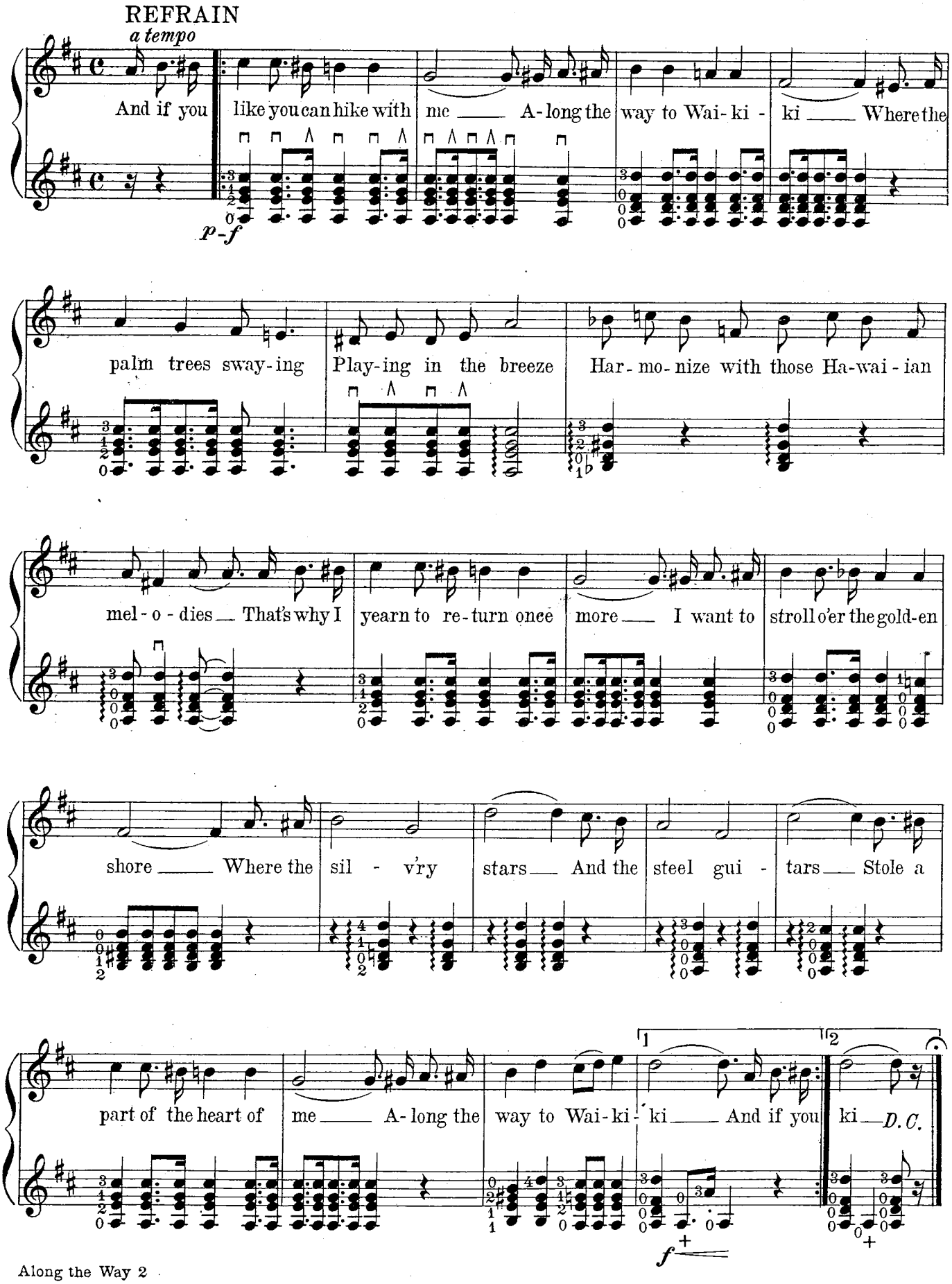
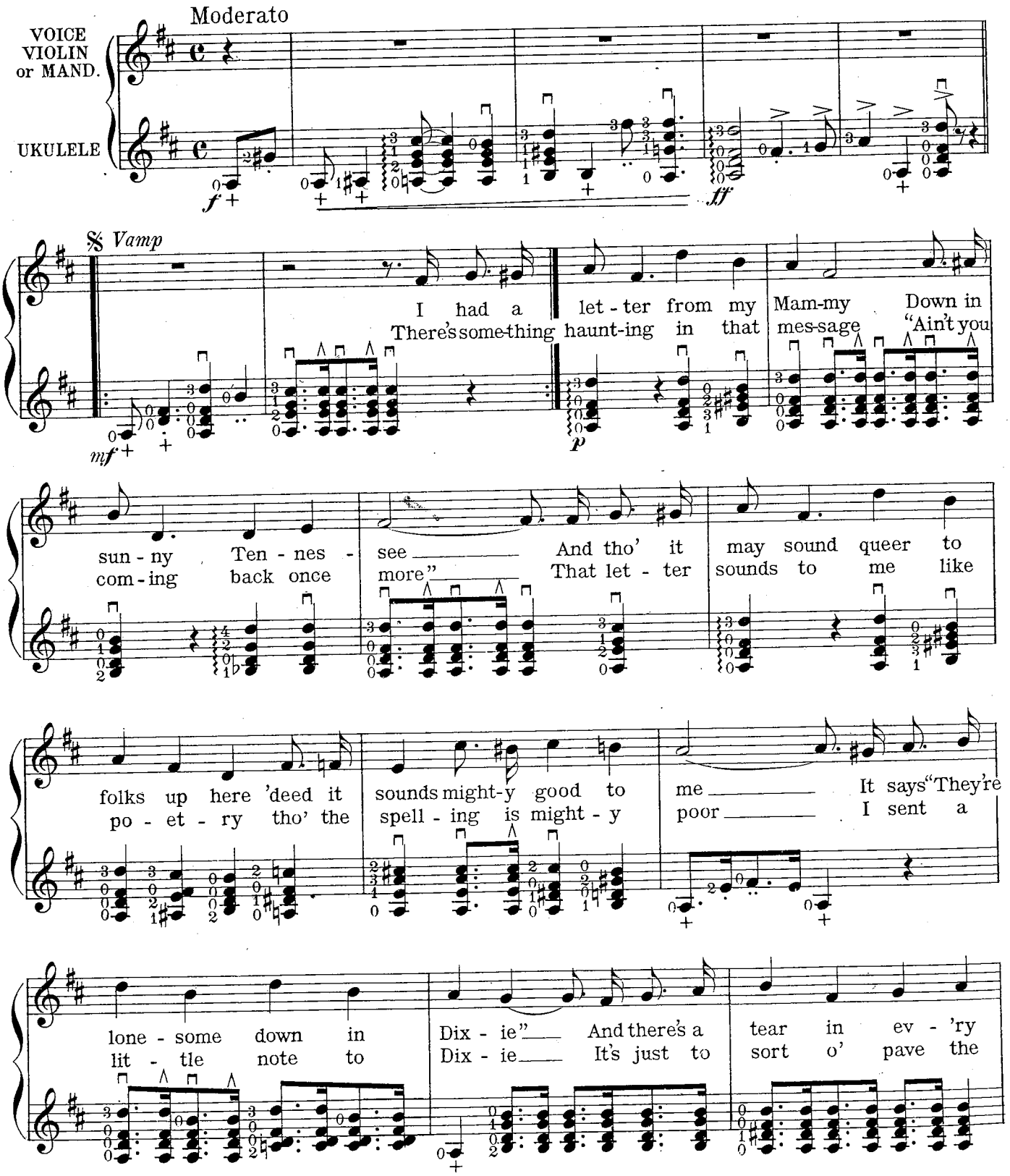

REFRAIN
a tempo
And if you like you can hike with me A-long the way to Wai-ki-ki Where the
p-f
palm trees sway-ing Play-ing in the breeze Har-mo-nize with those Ha-wai-ian
mel-o-dies That's why I yearn to re-turn once more I want to stroll o'er the gold-en
shore Where the sil-v'ry stars And the steel gui-tars Stole a
part of the heart of me A-long the way to Wai-ki-ki And if you ki
D.C.
f

AIN'T YOU COMING BACK TO DIXIELAND

SONG

Lyric by
RAYMOND EGAN

Music by
RICHARD A. WHITING



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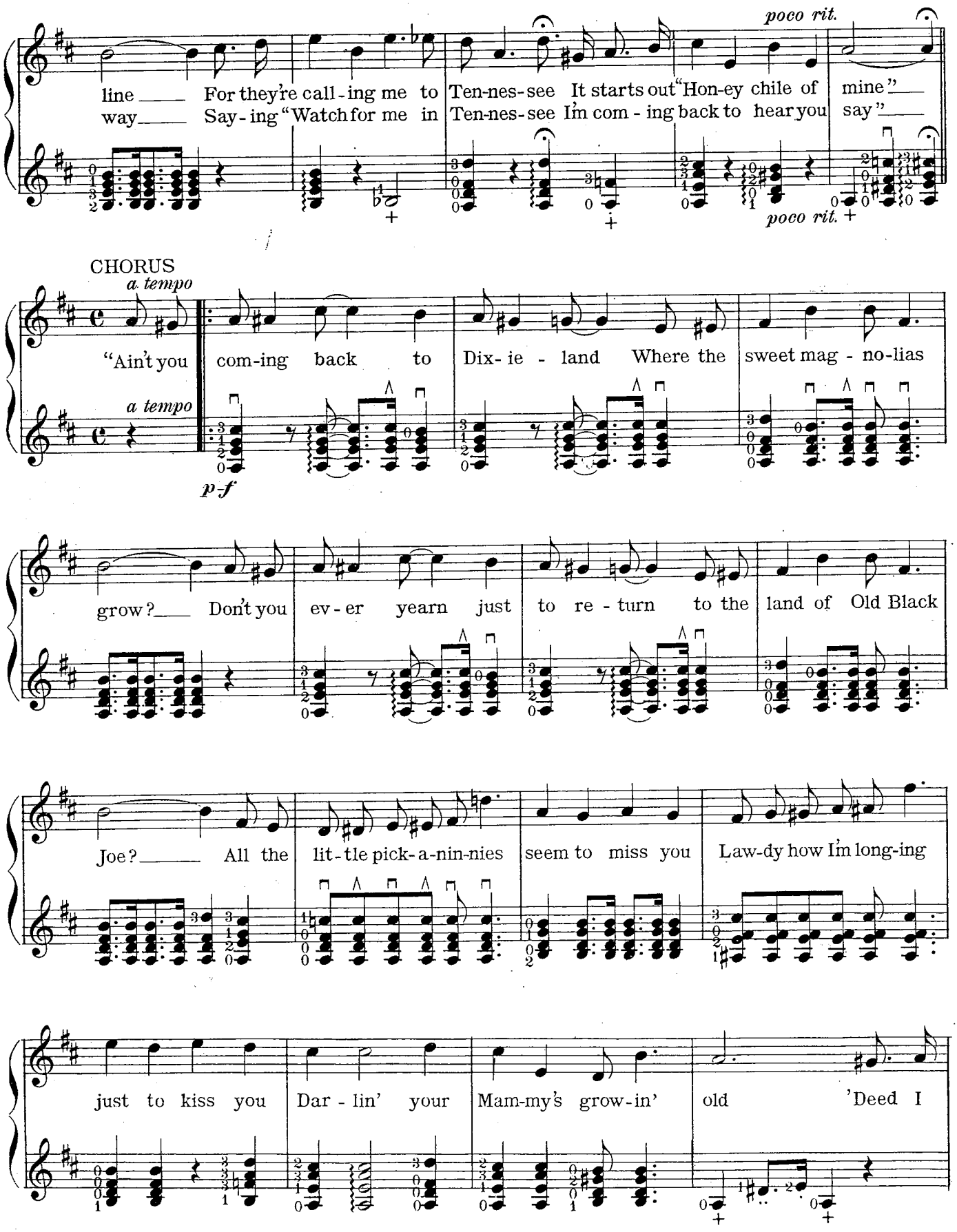
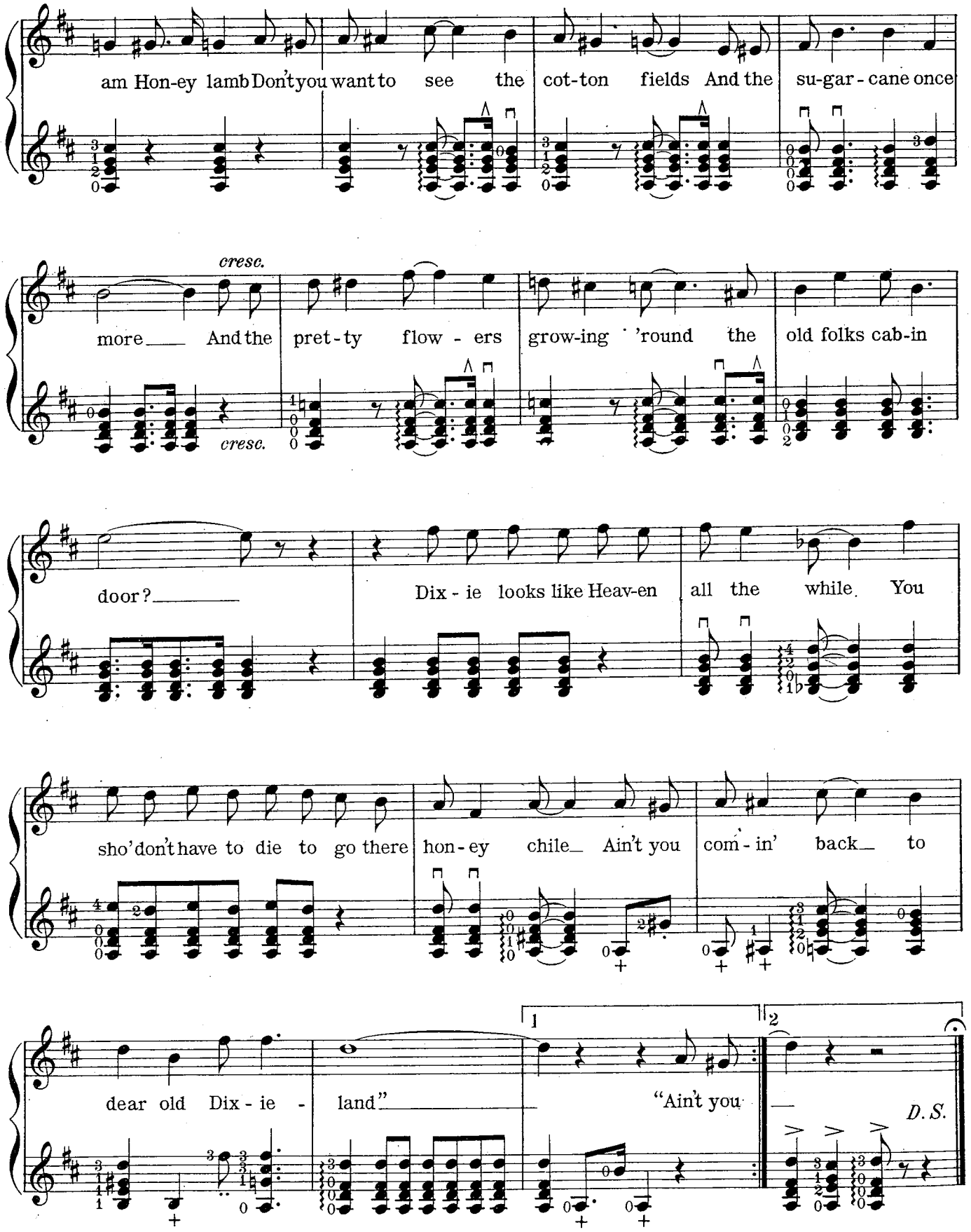

poco rit.
line For they're call-ing me to Ten-nes-see It starts out "Hon-ey chile of mine"
way Say-ing "Watch for me in Ten-nes-see I'm com-ing back to hear you say"
poco rit.
CHORUS
a tempo
"Ain't you com-ing back to Dix-ie-land Where the sweet mag-no-lias
a tempo
p-f
grow? Don't you ev-er yearn just to re-turn to the land of Old Black
Joe? All the lit-tle pick-a-nin-nies seem to miss you Law-dy how I'm long-ing
just to kiss you Dar-lin' your Mam-my's grow-in' old 'Deed I

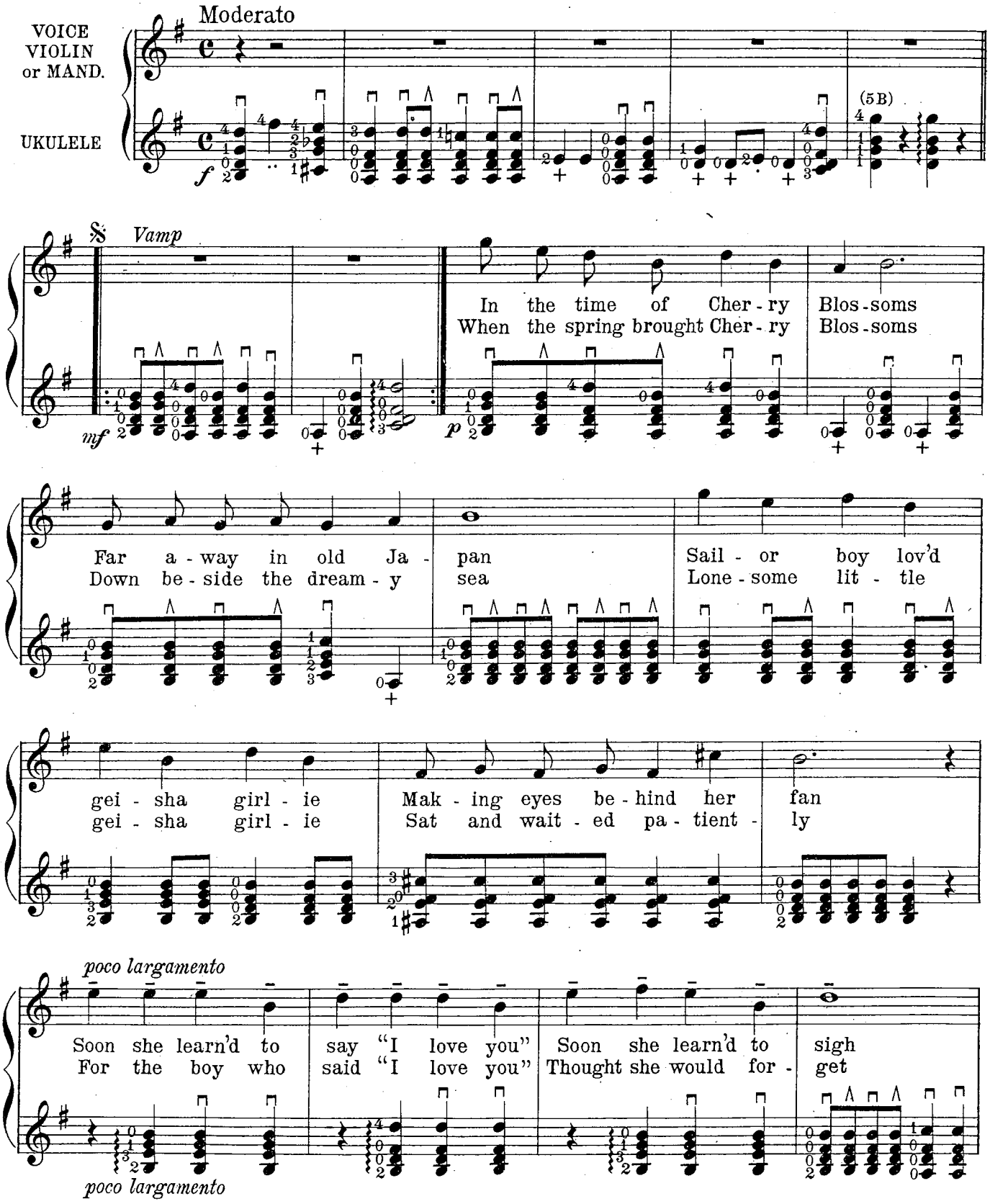

am Hon-ey lamb Don't you want to see the cot-ton fields And the su-gar-cane once
cresc.
more And the pret-ty flow-ers grow-ing 'round the old folks cab-in
cresc.
door?
Dix-ie looks like Heav-en all the while. You
sho' don't have to die to go there hon-ey chile Ain't you com-in' back to
dear old Dix-ie-land"
"Ain't you
D.S.

CHERRY BLOSSOM

SONG

Lyric by
GUS KAHN

Music by
HARRY RAYMOND



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a tempo

For the hours pass'd like mo - ments 'Till he said "Good - bye" But
Just a sum - mer's day flir - ta - tion But she's dream - ing yet And

poco rit.

a tempo

poco rit.

a tempo

just be - fore he sail'd a - way she heard him ten - der - ly say
in the moan - ing of the sea she still hears this mel - o - dy

a tempo

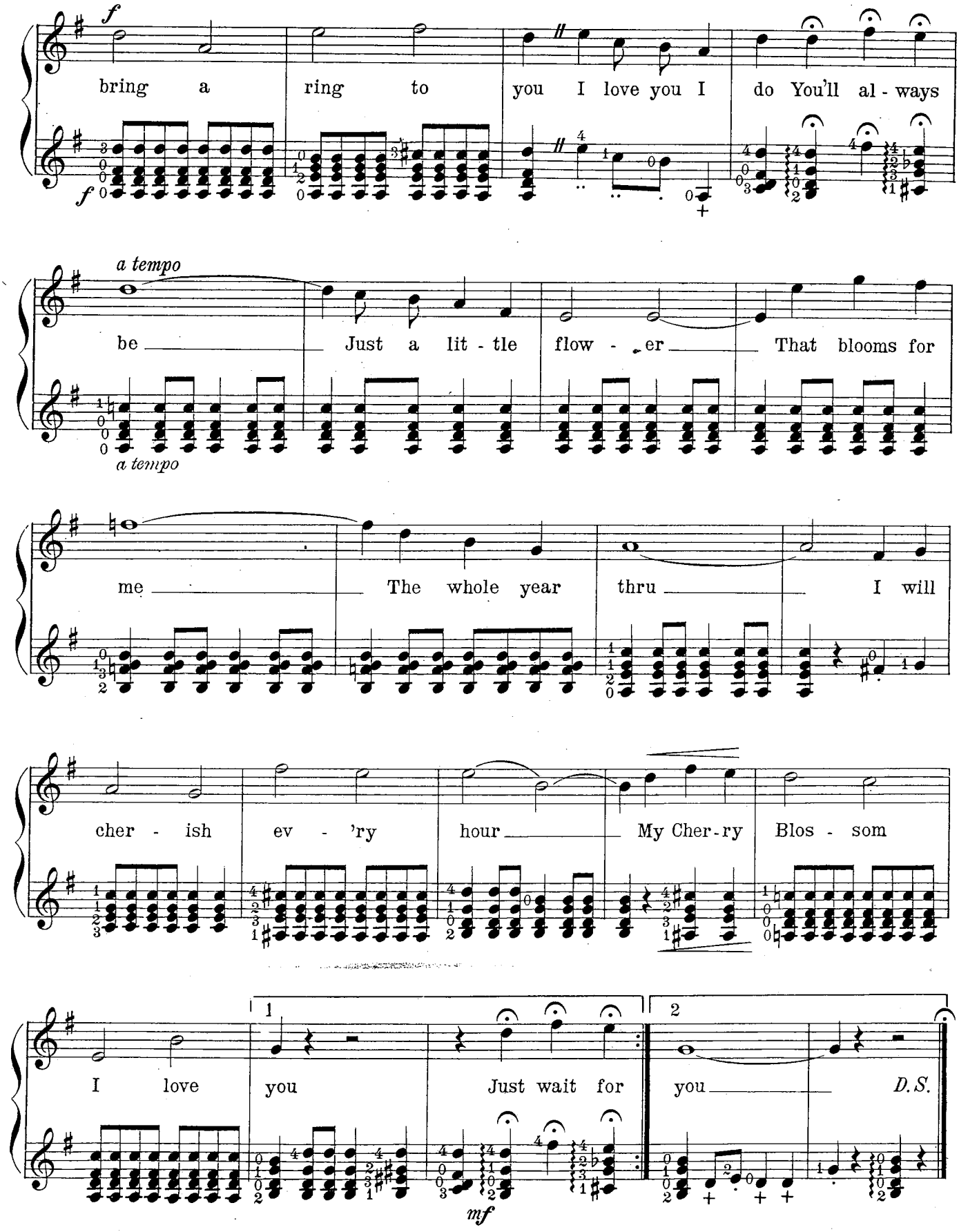
CHORUS *(Not too fast)*

Just wait for me Lit - tle Cher - ry Blos - som A - cross the

p-f

sea I'll come to woo And when the

spring brings cher - ry blos - soms rare I'll

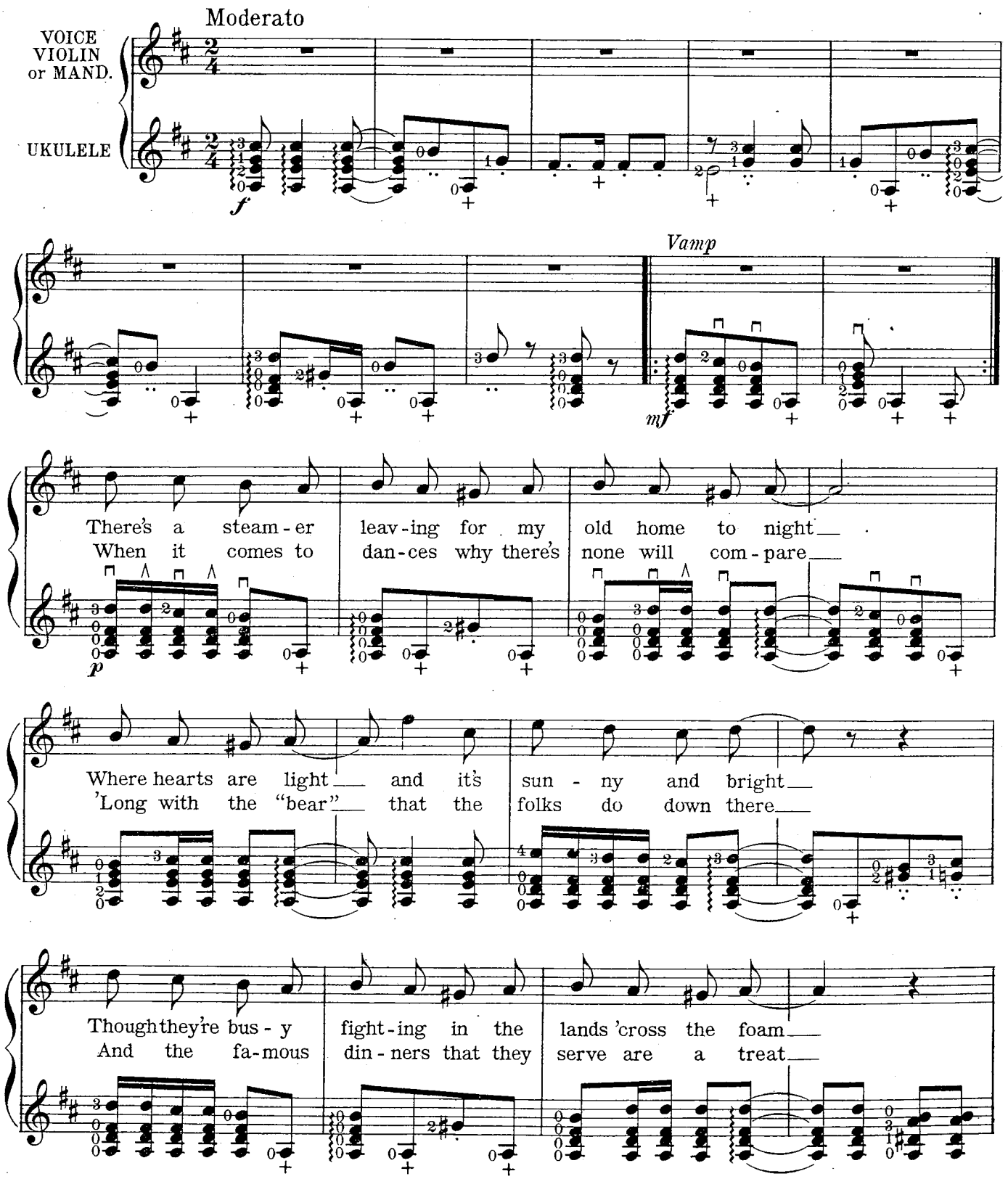

f
bring a ring to you I love you I do You'll al - ways
a tempo
be Just a lit - tle flow - er That blooms for
a tempo
me The whole year thru I will
cher - ish ev - 'ry hour My Cher - ry Blos - som
I love you Just wait for you D.S.
mf

DOWN SOUTH EVERYBODY'S HAPPY

SONG

Lyric by
NAT VINCENT

Music by
HERMAN PALEY



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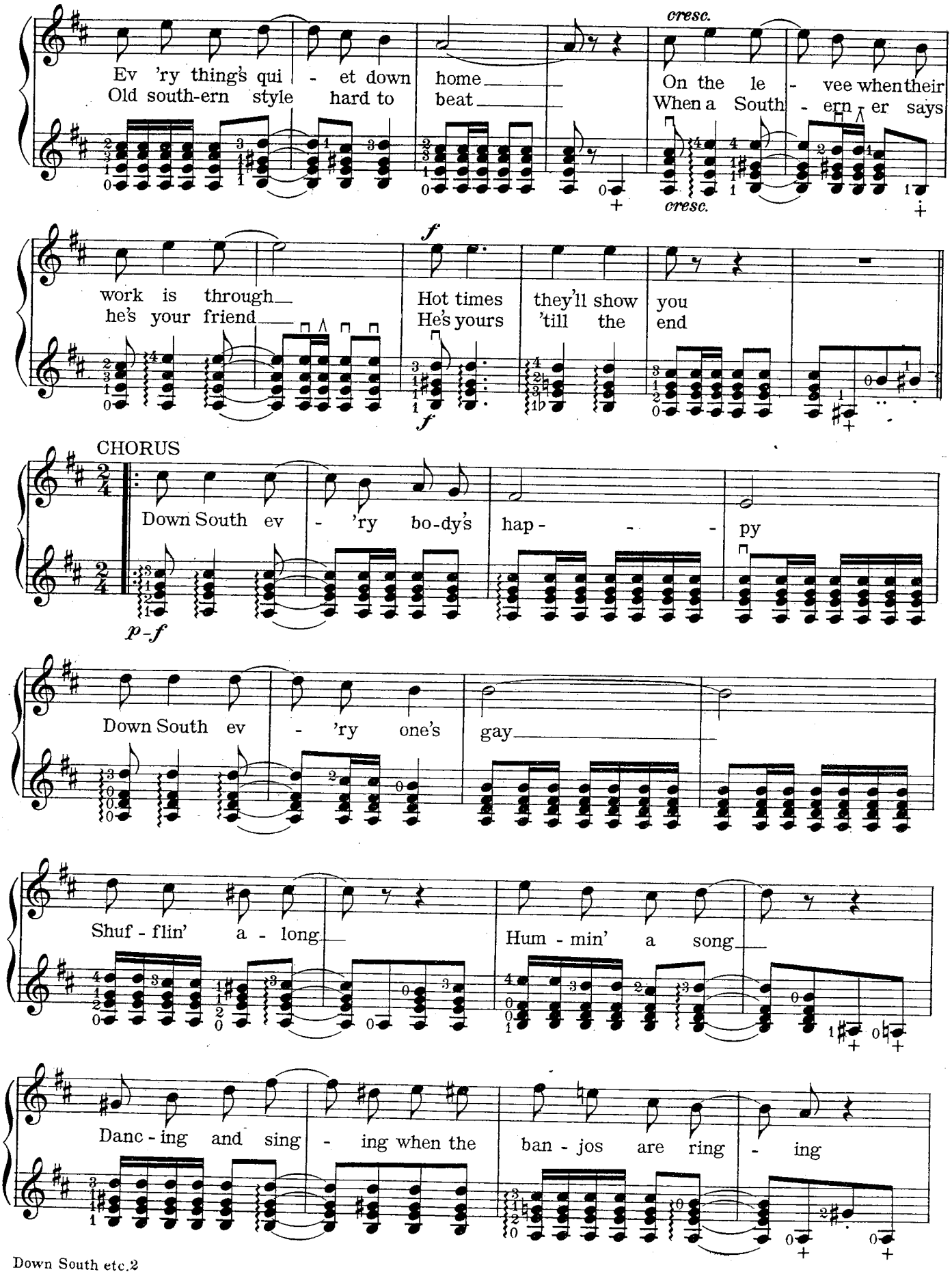

cresc.
Ev 'ry thing's qui - et down home
Old south-ern style hard to beat
On the le - vee when their
When a South - ern - er says
cresc.
f
work is through
he's your friend
Hot times they'll show you
He's yours 'till the end
f
CHORUS
Down South ev - 'ry bo-dy's hap - - - py
p-f
Down South ev - 'ry one's gay
Shuf - flin' a - long
Hum - min' a song
Danc - ing and sing - ing when the ban - jos are ring - ing

All their trou - bles are for - got - - - ten

At the close of the day

Old Aunt Han - nah wear - ing a red ban - da - na

Does the cake-walk in such a state - ly man - ner

Down South ev - 'ry bo - dy's hap - - py Turn-ing the night

in - to day day

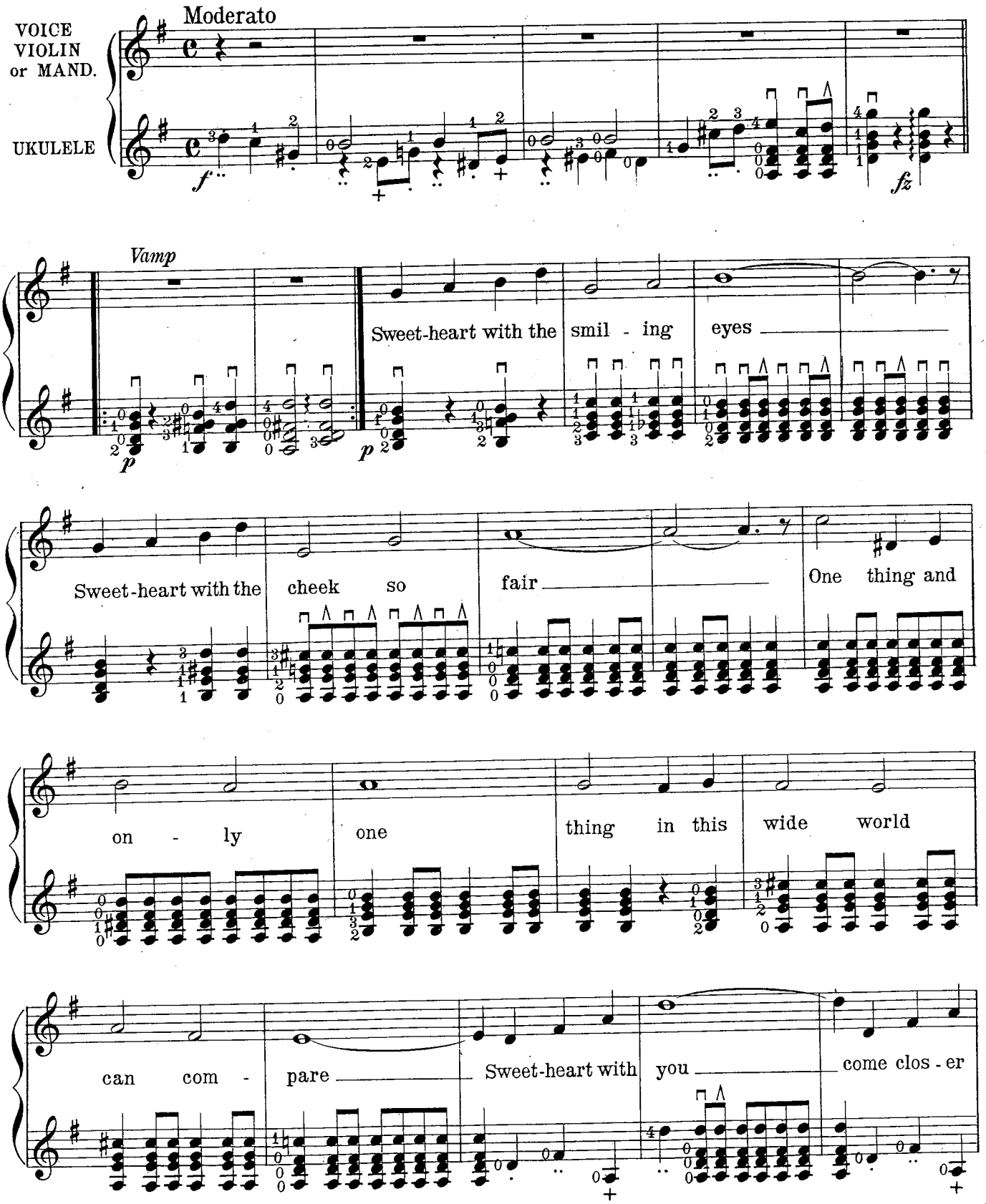
D. C.

FOR YOU A ROSE

SONG

Words by
WILL D. COBB

Music by
GUS EDWARDS



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do — See what I have sought for

See what I have brought for See what I have brought for you

CHORUS

For you a rose — a rose of beau-ty rare — A red, red

p-f

rose — for you to wear — And as I

kiss — each crim-son pet-al so — I bid it

go my love for you to show And tho' some

day you may toss it a - way And tho' some

day with an-oth-er you stray When e'er you

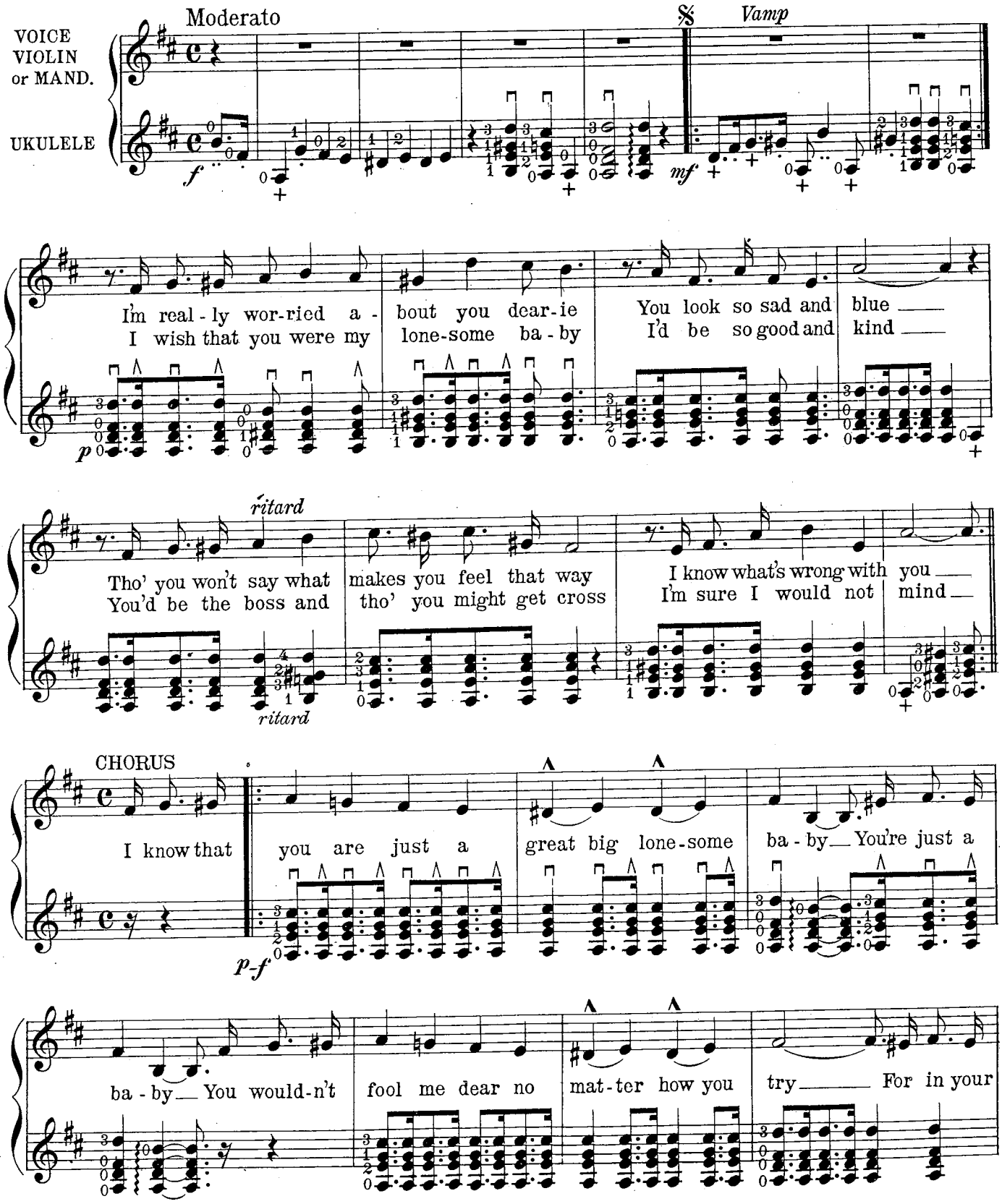
go where red red ros - es grow Re-mem-ber

me Re - mem - ber me For you a me

YOU'RE A GREAT BIG LONESOME BABY

SONG

By GUS KAHN, CHAS. L. COOKE & RICHARD A. WHITING



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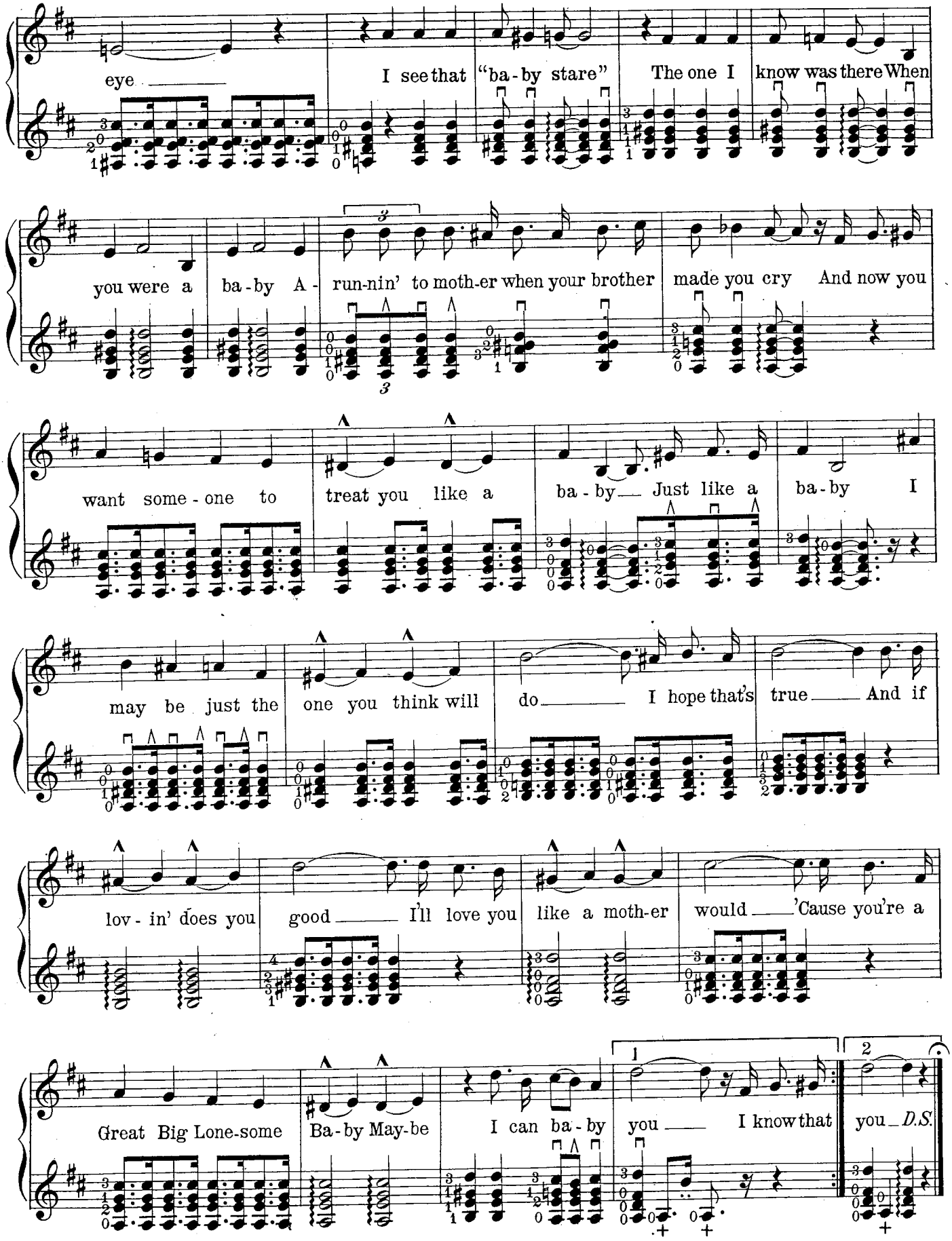
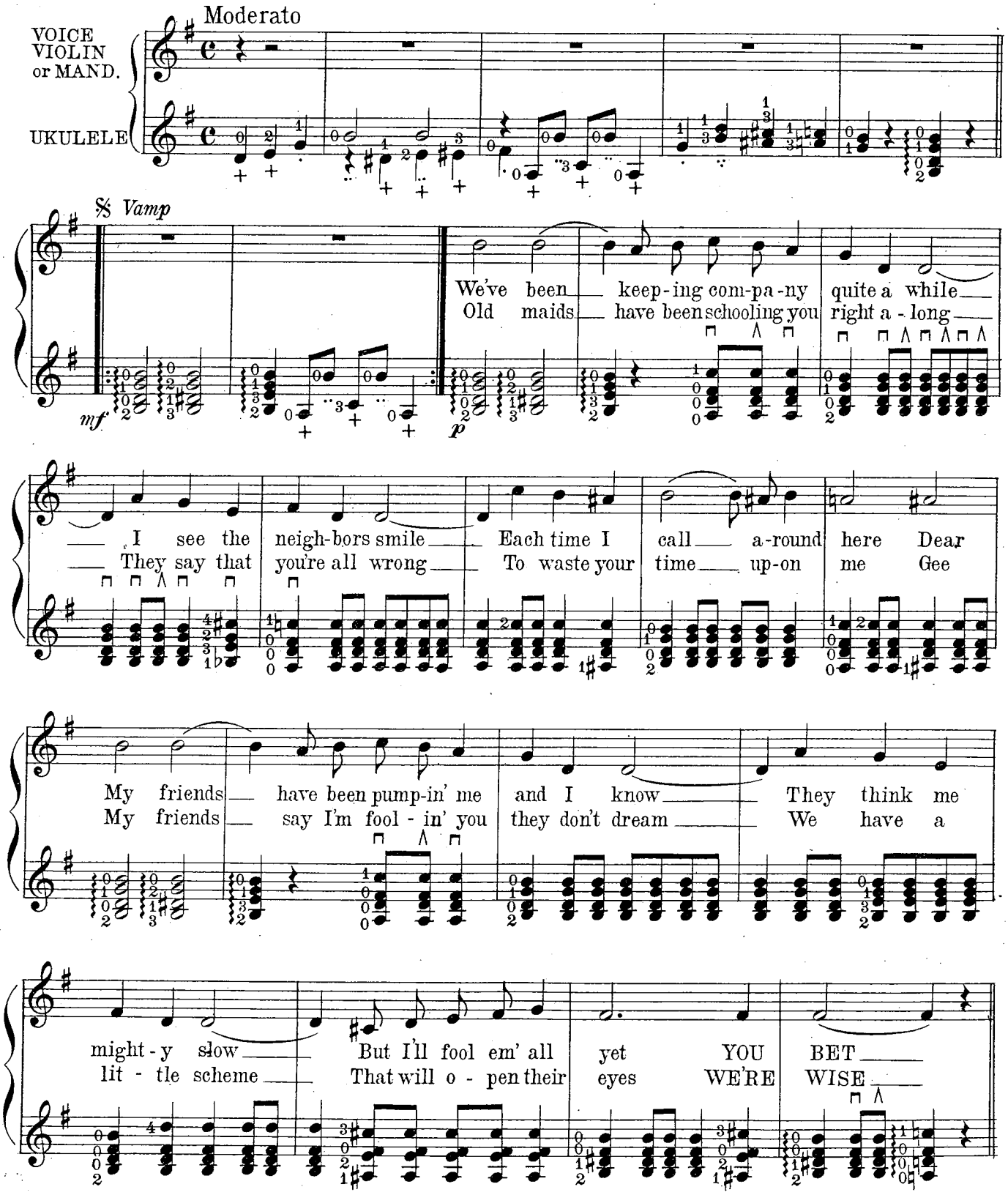

eye
I see that "ba-by stare" The one I know was there When
you were a ba-by A-run-nin' to moth-er when your brother made you cry And now you
want some-one to treat you like a ba-by Just like a ba-by I
may be just the one you think will do I hope that's true And if
lov-in' does you good I'll love you like a moth-er would 'Cause you're a
Great Big Lone-some Ba-by May-be I can ba-by you I know that you D.S.

SOME SUNDAY MORNING

SONG

Lyric by
GUS KAHN
and RAYMOND EGAN

Music by
RICHARD A. WHITING



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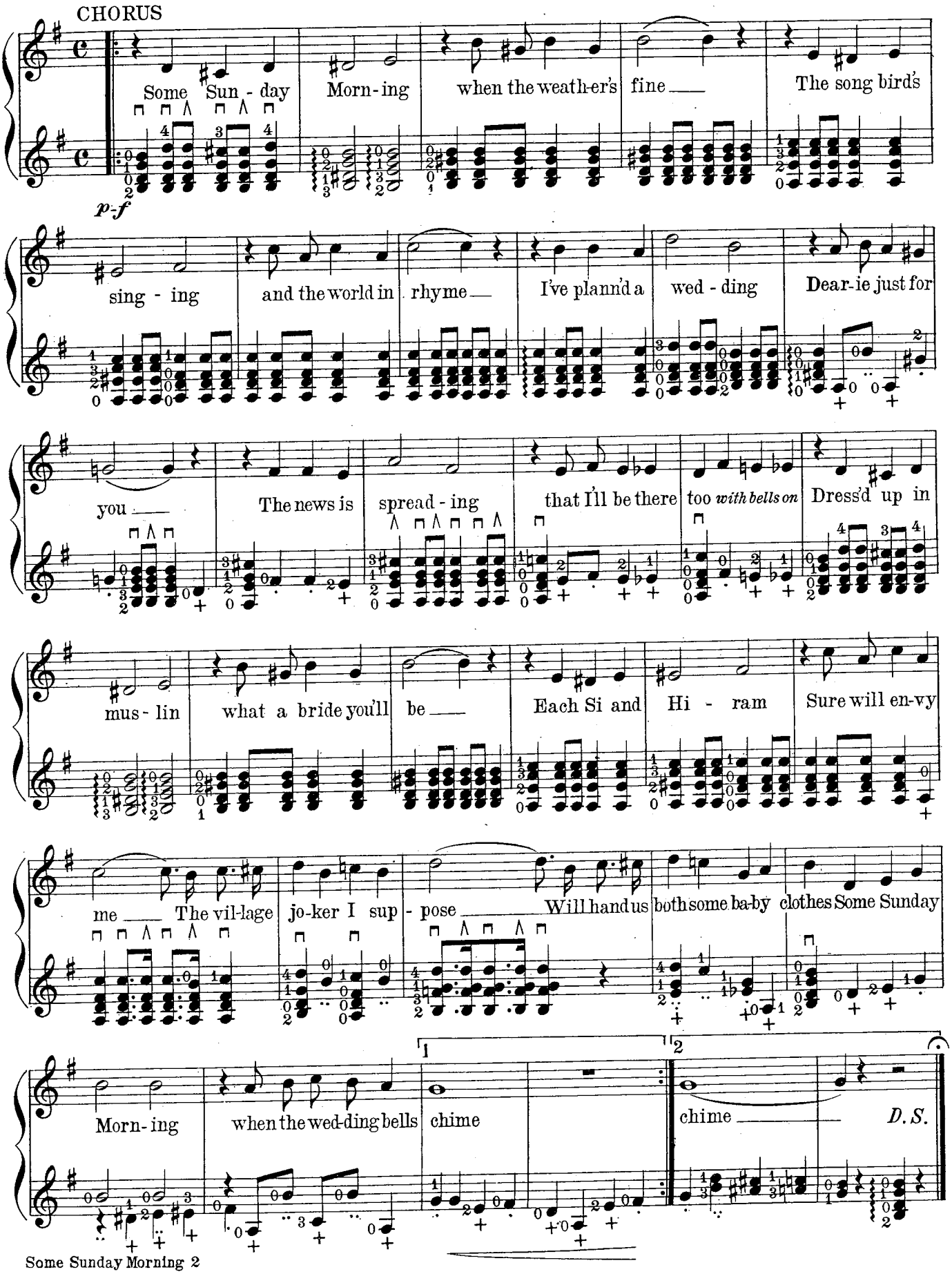
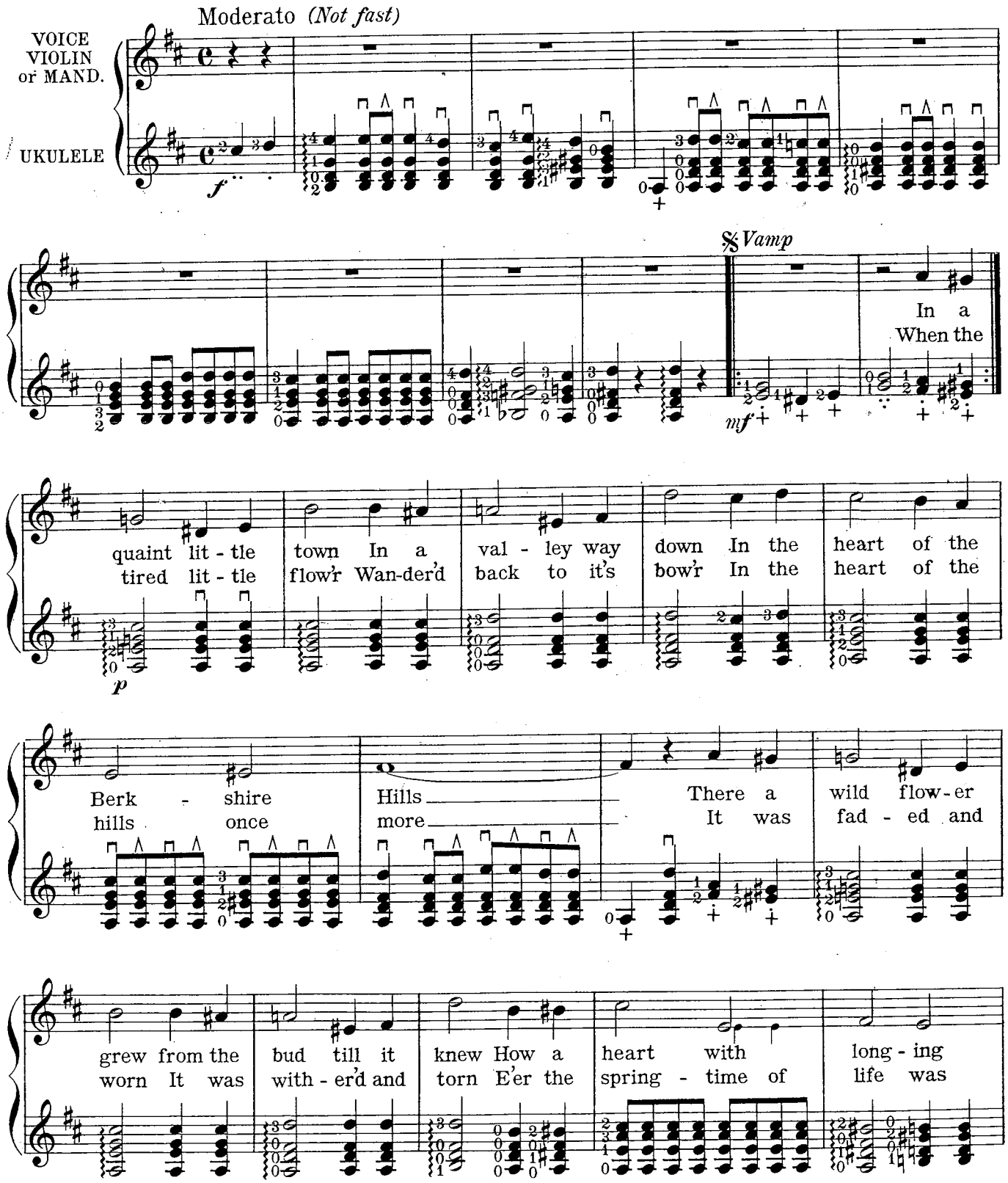

CHORUS
Some Sun - day Morn - ing when the weath-er's fine The song bird's
p-f
sing - ing and the world in rhyme I've plann'd a wed - ding Dear-ie just for
you The news is spread - ing that I'll be there too with bells on Dress'd up in
mus - lin what a bride you'll be Each Si and Hi - ram Sure will en-vy
me The vil-lage jo-ker I sup - pose Will hand us both some ba-by clothes Some Sunday
Morn - ing when the wed-ding bells chime chime D. S.
1
2

SOMEWHERE ON BROADWAY

SONG

Lyric by
STANLEY MURPHY

Music by
HARRY CARROLL



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fills o'er Then it wand-er'd a-way from the ones old and
Oh you wild lit-tle flow'rs stay at home in your

gray bow'rs Who had watch'd o'er it day by day And now they say
And the lov'd ones old and gray No more will say

rit.

CHORUS

a tempo

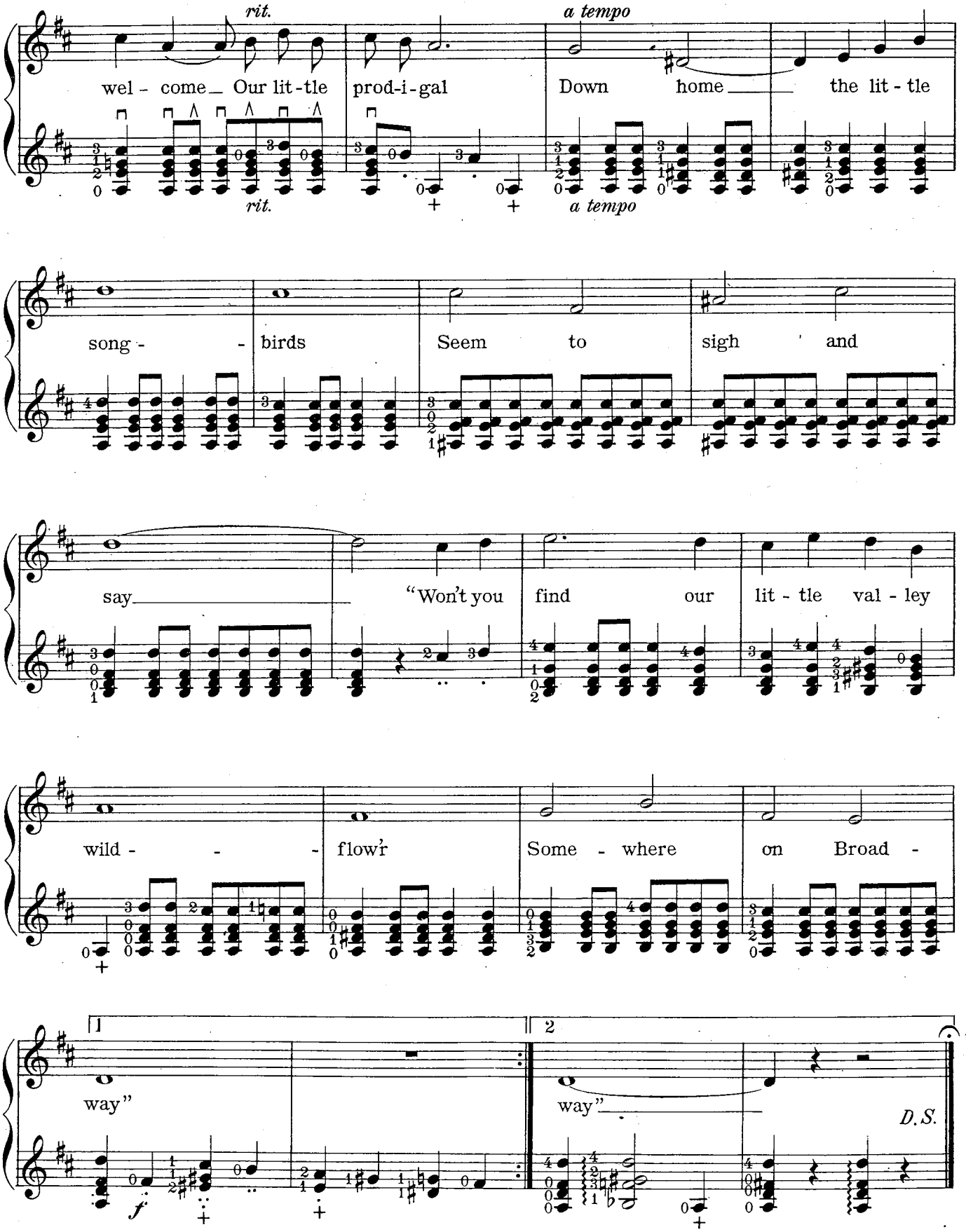
p-f

Some-where up there on Broad-way

We've lost a lit-tle wild-flow'r A mil-lion

souls a-round her still she's all a-lone We'd like to tell her that we'd

cresc.

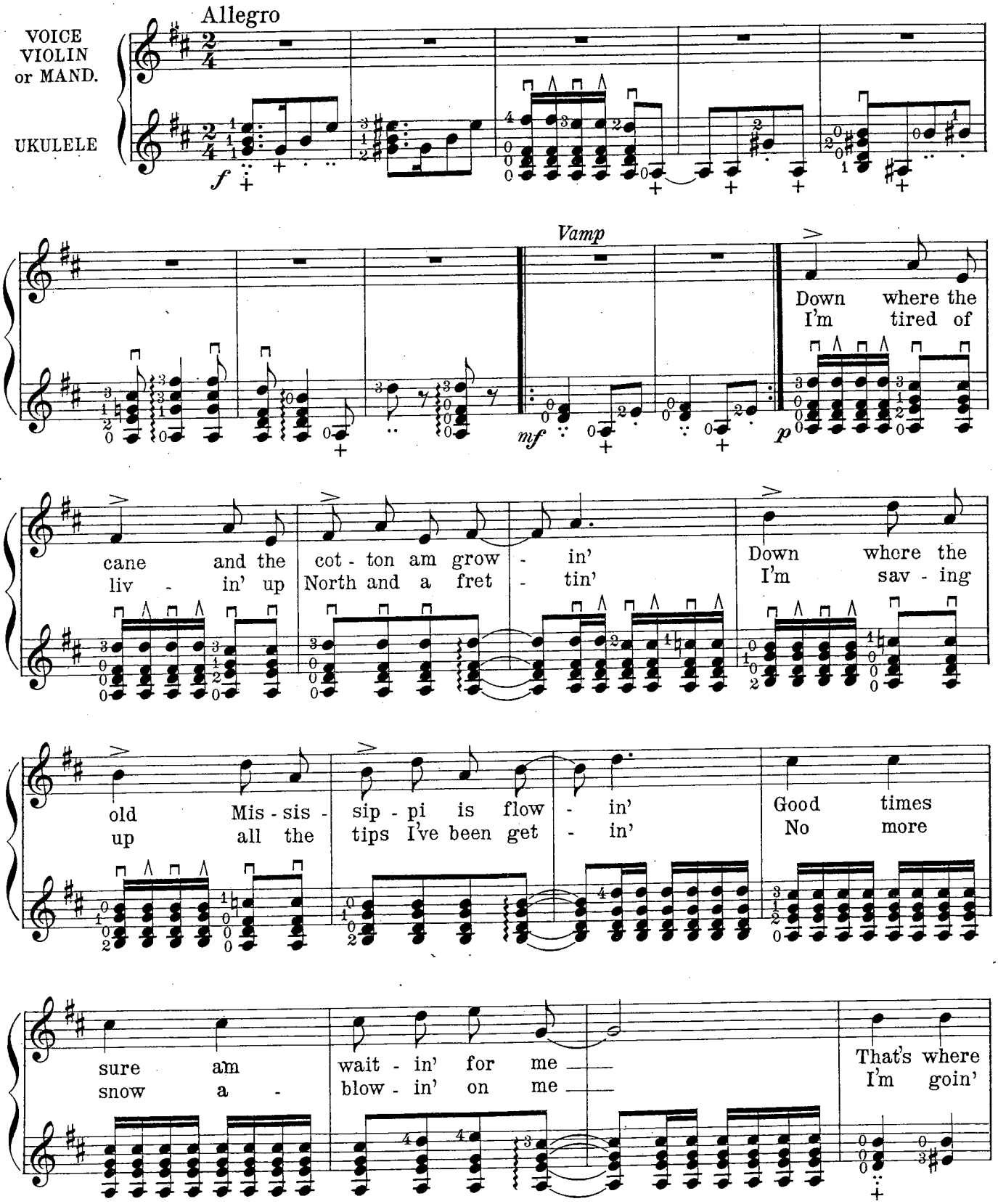

rit.
a tempo
wel - come Our lit - tle prod - i - gal Down home the lit - tle
rit.
a tempo
song - - birds Seem to sigh and
say "Won't you find our lit - tle val - ley
wild - - - flow'r Some - where on Broad -
1
2
way"
way"
D.S.

SAILIN' AWAY ON THE HENRY CLAY

SONG

Lyric by
GUS KAHN

Music by
EGBERT VAN ALSTYNE



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I am long - in' to be this eve - nin' Dress'd in their best all the
South to my Ten - nes - see down yon - der You'll see that old B. and

folks con - gre - gate in' Down on the lev - ee you'll
O. in a min - ute Just watch that smok - er and

cresc.

find them a - wait - in' Wait - in' for that
you'll find me in it You can bet a

cresc.

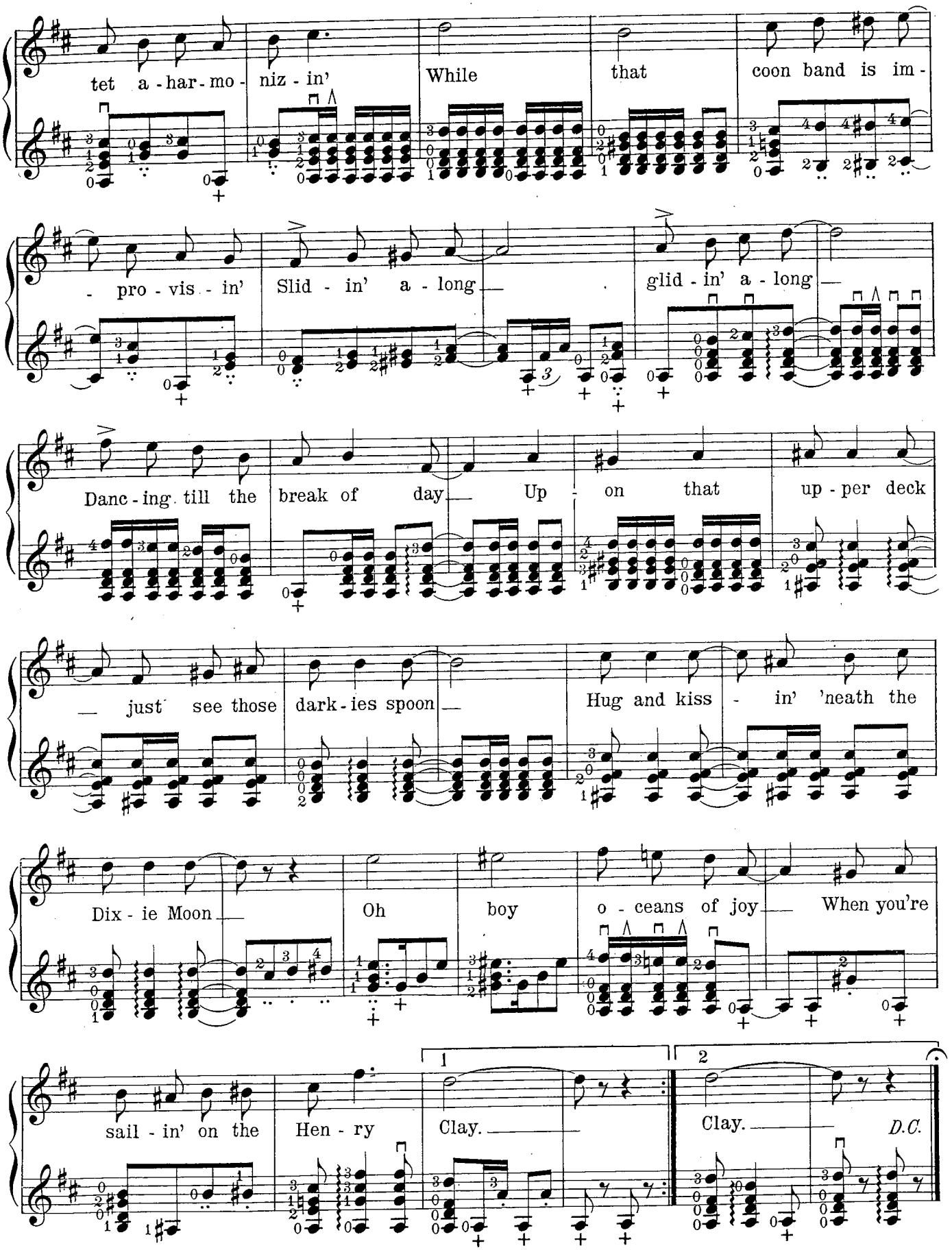
old Hen - ry Clay To be sail - in' a - way down the bay
week from to - day I'll be right on that old Hen - ry Clay

CHORUS

Sail - in' a - way sail - in' a - way Sail - in' in the

p f

moon - light on the Hen - ry Clay Just hear that bar - ber shop quar -

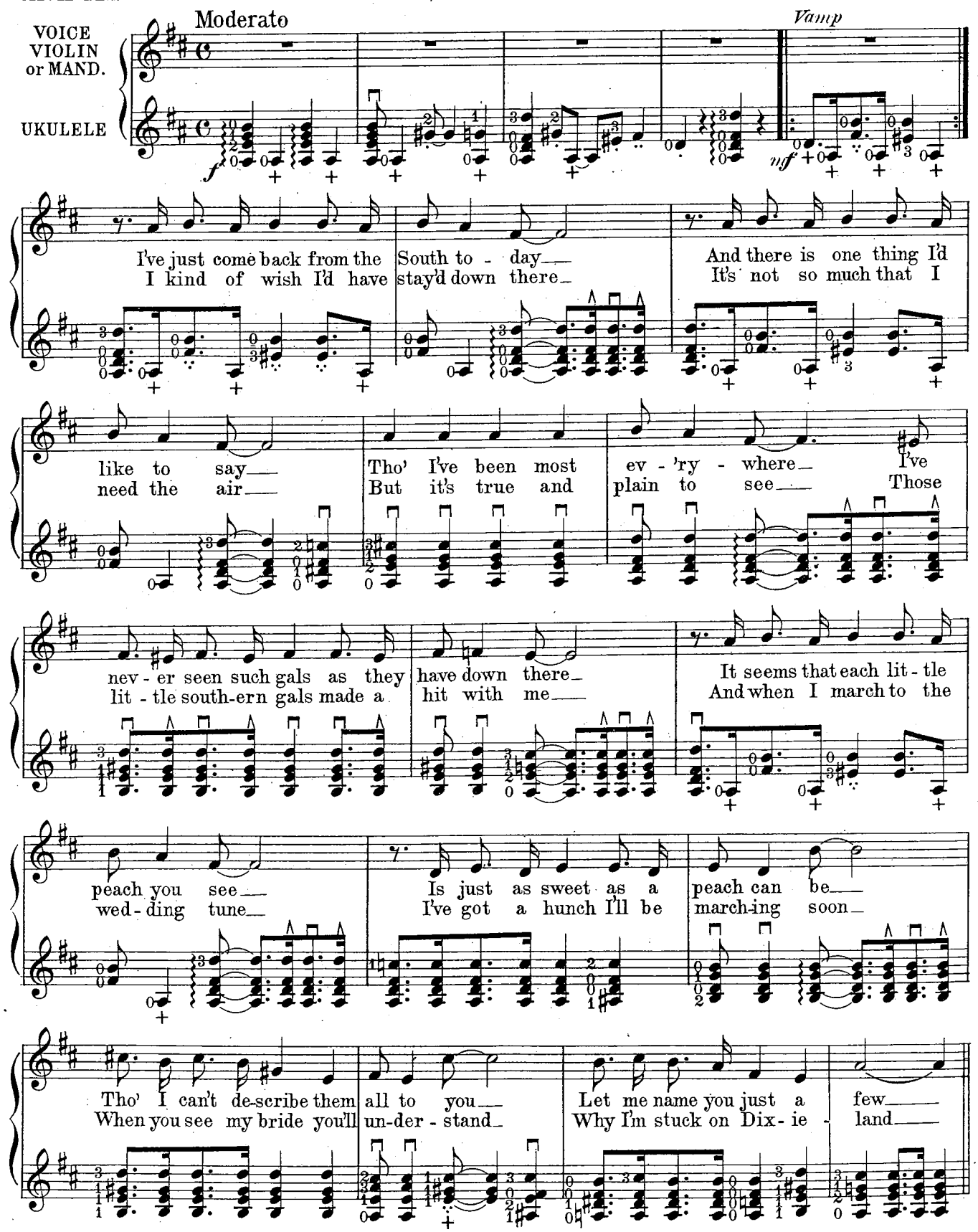

tet a - har - mo - niz - in' While that coon band is im -
- pro - vis - in' Slid - in' a - long glid - in' a - long
Danc - ing till the break of day Up - on that up - per deck
just see those dark - ies spoon Hug and kiss - in' 'neath the
Dix - ie Moon Oh boy o - ceans of joy When you're
sail - in' on the Hen - ry Clay. Clay. D.C.
1
2

SOUTHERN GALS

SONG

Lyric by
JACK YELLEN

Music by
ALBERT GUMBLE



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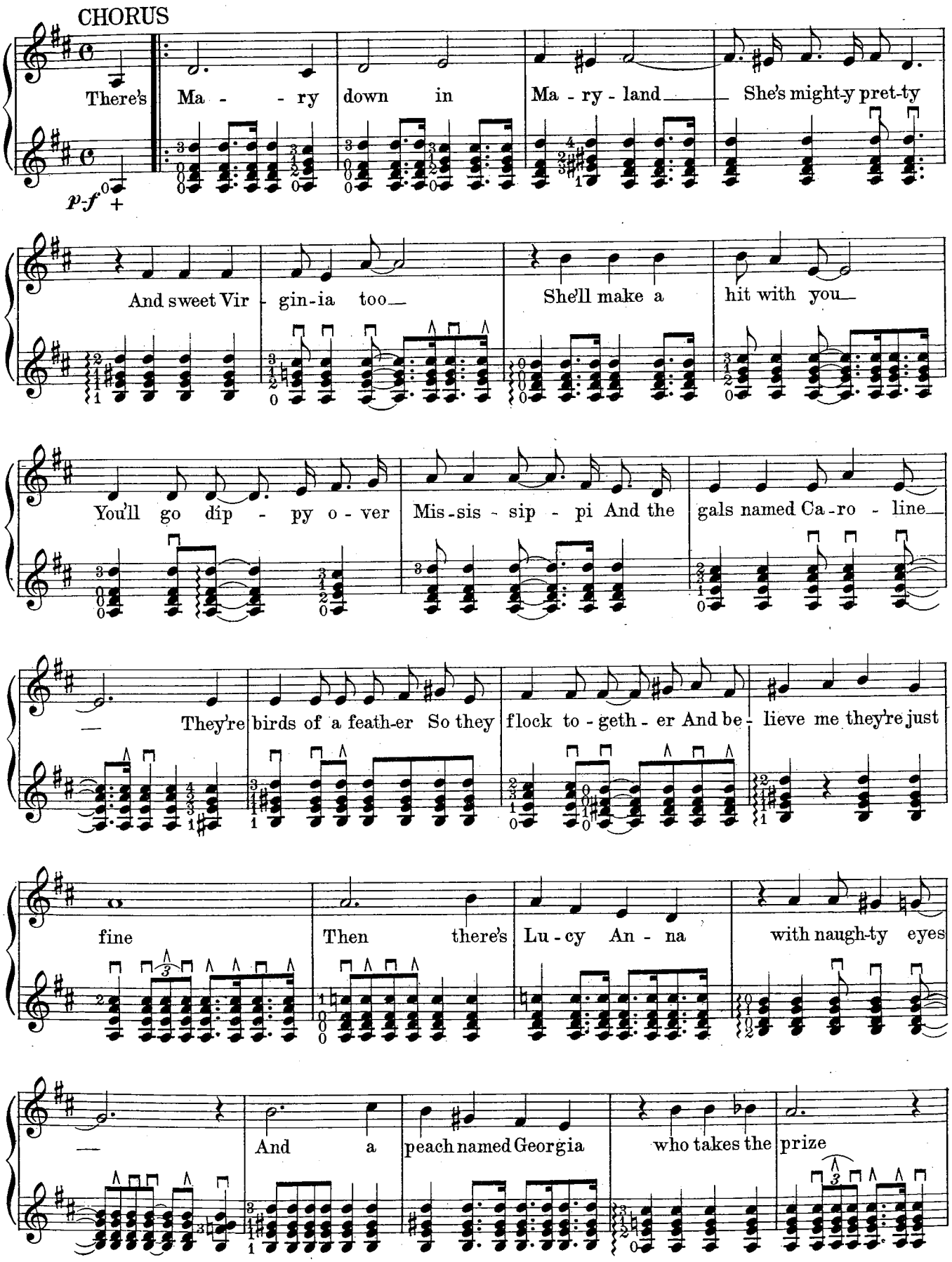
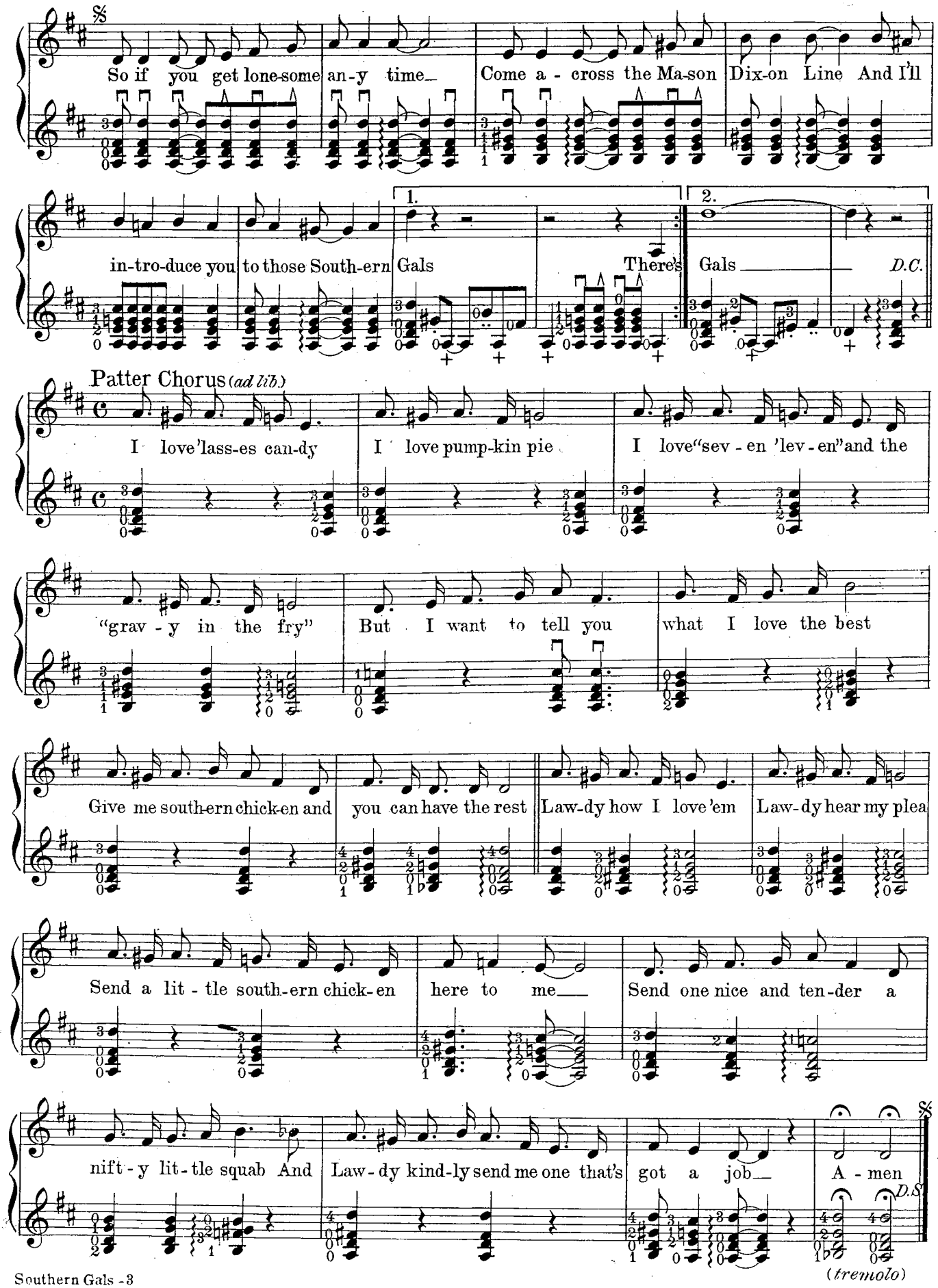

CHORUS
There's Ma - - ry down in Ma - ry - land She's might-y pret-ty
p-f
And sweet Vir - gin-ia too She'll make a hit with you
You'll go dip - py o - ver Mis-sis - sip - pi And the gals named Ca-ro - line
They're birds of a feath-er So they flock to - geth - er And be - lieve me they're just
fine Then there's Lu - cy An - na with naugh-ty eyes
And a peach named Georgia who takes the prize


So if you get lone-some an-y time Come a - cross the Ma-son Dix-on Line And I'll
in-tro-duce you to those South-ern Gals
1.
There's Gals
2.
D.C.
Patter Chorus (ad lib.)
I love 'lass-es can-dy I love pump-kin pie I love "sev - en 'lev - en" and the
"grav - y in the fry" But I want to tell you what I love the best
Give me south-ern chick-en and you can have the rest Law-dy how I love 'em Law-dy hear my plea
Send a lit - tle south-ern chick-en here to me Send one nice and ten-der a
nift - y lit - tle squab And Law - dy kind-ly send me one that's got a job A - men
D.S.
(tremolo)